



### NEW ASSISTANT PROFESSOR IN VISUAL CULTURE STUDIES, JILL CASID



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This fall Jill H. Casid joins the department as an assistant professor of visual culture. She is one of two new interdisciplinary faculty members selected by the campus's Visual Culture Cluster Hire Search Committee.

Professor Casid received her B.A. in 1988 from Princeton University and her M.A. in 1989 from the Courtauld Institute of Art at the University of London. She earned her Ph.D. at Harvard in 1999 and went on to become an Ahmanson-Getty Postdoctoral Fellow at UCLA and later a Dibner Fellow in the History of Science and Technology at the Smithsonian. Most recently, she has been a lecturer at the University of North Carolina in Chapel Hill. Her general areas of research and teaching include visual culture studies, early modern to contemporary, Europe and the Americas, with emphasis on Diaspora and Transculturation; Colonial Cultural Studies and Postcolonial Theory; Media and Technology Studies; Gender Studies, Queer Studies, and Queer Theory; and Visual Studies connecting Historical Study, Theoretical Speculation, and Studio Practice.

Professor Casid is well on her way to establishing herself as a leading scholar of visual culture studies through her publications and papers. Her first book, *Sowing Empire: Landscape and Colonization*, is scheduled for publication in 2003 by the University of Minnesota Press. In this work, she looks at landscaping in the eighteenth century as a body of discursive practices that came to the fore as techniques of empire. The prospectus for her second book, "Necromancy of Observance: The Magic Lantern and Technologies of Projection, 1650 to 1850" is already under consideration with a university

press. This manuscript rethinks accounts of modernization and the formation of the European subject as a disembodied and self-contained modern observer by considering early modern to modern European models of vision and cognition. It considers those models in terms of factors that troubled the effort to actualize a European self distinct, in its claimed rationality and technological mastery, from peoples in other parts of the world as well

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### ART HISTORY'S NEW AMERICANIST, ANNA ANDRZEJEWSKI

The department is very pleased to announce the hiring of Anna Vemer Andrzejewski as an assistant professor of American Art. She brings to the position a wide range of scholarly interests and expertise in American art and architectural history, particularly of the modern period.

Two years ago, Professor Andrzejewski came to the department as a Visiting Assistant Professor of American Material Culture. Since then, she has worked closely with Prof. Ann Smart Martin and others in developing the material culture program while also offering courses and advising students in American art. Starting this year she will offer the general survey of American art annually, teach specialized surveys covering American art in all media, architecture, and material culture of the colonial and federal periods, the nineteenth century, and the modern period, as well as seminars on various topics related to her research interests in nineteenth- and twentieth-century American art.

Professor Andrzejewski's research interests are varied. She is currently working on a manuscript based on her award-winning Ph.D. dissertation. Tentatively entitled "Architecture and the Ideology of Surveillance in Modern America," her study explores various building types through which surveillance operated (ranging from



Photo courtesy of Nancy Rose Marshall

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## NOTE FROM THE CHAIR

Quitman Eugene Phillips

I have just finished a very hectic, but extremely rewarding first year as chair. I have to thank our wonderful staff—Tom Gombar, Sandi Russell, and Sunshine Jansen—for their competence and their patience. I am also grateful to my predecessor, Gail Geiger, for her unstinting support (and gentle nudges).

This first year has been eventful. As you can see from this issue of the newsletter, we had the great good fortune last year to hire two new faculty members. We also revised the graduate program to clarify requirements and establish a firmer timeline for completing the Ph.D. Promoting this sort of efficiency, without sacrificing standards, is really a must when funding is inadequate and many students face heavy student loan burdens.

### A THANK-YOU TO OUR BENEFACTORS

We are very grateful to our benefactors. In these pages, you will see that the generosity of the Chipstone Foundation continues and a new graduate fellowship has been established. In addition, Douglas Schewe has increased his support, Joan Mirviss has offered travel grants for students of Japanese art history, and the Shirley Mueller Graduate Travel Fund has been established. The smaller donations that have come in are also greatly appreciated. Continued contributions to our graduate program and to the department as a whole will allow us one day to realize our full potential and become a leading center of undergraduate and graduate study in art history.

## THE KILLIN FELLOWSHIP

The Department of Art History is pleased to announce the establishment of the Charles C. Killin Distinguished Graduate Fellowship, the second of what we hope will be a growing number of endowed fellowships for graduate students. With matching funds provided by the University of Wisconsin Alumni Foundation, the Killin Fellowship will support one outstanding graduate student a year in the full-time study of East Asian art. The first award will be made in academic year 2003-2004.

The UW graduate program in East Asian art was created as a degree option ten years ago, with requirements different from those of the “standard” master’s and doctoral programs in Art History. In addition to studying the art forms of East Asia, students in the program need to develop advanced linguistic skills in Chinese and/or Japanese, and become familiar with related areas of history, literature, and religion. The program enables them to improve their understanding of the cultural contexts of artistic production by taking appropriate courses elsewhere on campus, such as in East Asian Languages and Literature.

The fellowship is being inaugurated with funds from the estate of the late Charles C. Killin, a Tulsa lawyer and native of Peoria, Illinois. Friends and relatives of Mr. Killin have also made contributions in his memory. Mr. Killin was an inveterate traveler who visited East Asia many times. A trustee of Tulsa’s Philbrook Museum of Art, he took a keen interest in the visual and performing arts. Before his death in 2001, he endowed the Killin Music Lecture Hall at the University of Tulsa.

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*I am very pleased to be able to feature one of our alumni/ae in this issue (see facing page) and hope to continue to do so in future newsletters. Do you know someone you would like to recommend? Yourself perhaps? Please let me know. Please send in information for our alumni/ae news as well.*

## ALUMNI PROFILE: JOAN B. MIRVISS (B.A. 1974)

Joan B. Mirviss is the rare individual in the world of Japanese art who commands respect as a highly successful dealer, energetic curator, and diligent scholar. Her specialties include prints, paintings, screens and contemporary ceramics, and she has lectured and curated widely at museums and universities in the United States and Japan.

Joan is perhaps best known for her work with *surimono*, privately published prints of exceptional technical quality. In 2000 she curated an exhibition at the celebrated Japanese print museum in Tokyo, the Ota Memorial Art Museum, titled "Jewels of Japanese Printmaking: Surimono of the Bunka and Bunsei Era." In 1995 she curated the exhibition of the Frank Lloyd Wright *surimono* collection shown at the Phoenix Art Museum and the Los Angeles County Museum of Art. She also wrote, together with John Carpenter, the accompanying catalogue, *The Frank Lloyd Wright Collection of Surimono*.

Other areas of expertise keep Joan in demand. She has curated or assisted in the preparation of other shows of Japanese prints at the Metropolitan Museum of Art, Columbia University, and the Newark Public Library. She has lectured on Wright's collection of prints at the Asia Society and numerous museums. In 2001, Joan organized a show at the Barry Friedman Gallery, titled "Masters of Clay: Five Artists from Kyoto." She has published a number of articles on Japanese art. In 1984 she collaborated on a book for the Metropolitan Museum titled *Utamaro: Songs of the Garden*. In addition to these scholarly activities, Ms. Mirviss has been for twenty years a private dealer of Japanese works of art, specializing in twentieth-century Japanese ceramics, ukiyo-e prints and Japanese painting.

Joan got her start at the University of Wisconsin, Madison. In the beginning, she set her sights on the sciences with plans of becoming a geologist, but found her real home in art history. At the time, the department had no specialist in Japanese art history, but Joan's enthusiasm developed anyway.



Here is what she has to say about her time at UW:

*Without a doubt, the greatest asset of my UW education was the availability of related courses offered from a wide range of departments. As early as my junior year, I was able to take advantage of courses at the graduate level, including those as seemingly unrelated as Japanese Modern History; Agrarian Uprisings in Pre-Meiji Japan and Museum Training and Connoisseurship first offered at that time by the Elvehjem curatorial staff (THE most valuable course of my four years at Madison). Despite the fact that UW did not technically offer any Asian art courses, in hindsight, it is clear that this background prepared me very well for graduate school and later for my career as both dealer and scholar.*

Joan also took advantage of the exceptional Japanese print collection at the Elvehjem, and trained in print connoisseurship with Professor Warren Moon, a specialist in ancient art, who had a personal interest in Japanese prints.

Finally, Joan Mirviss is generous and cares deeply about Japanese art and about Japanese art history as a field of study in the United States. Following her strong belief that connoisseurship is a fundamentally important skill, she has provided travel grants for graduate students at Columbia and NYU, and in the future, UW-Madison.

*For news on other Art History alumni/ae, please turn to page 11.*

## NEWS FROM THE CHIPSTONE FOUNDATION

*by Ann Smart Martin*

The material culture program at University of Wisconsin-Madison had another great building year. First, and most important, was the hiring of Anna Andrzejewski, the former Visiting Assistant Professor in American material culture, to a tenure-track position in American art history. We are now assured of continued course offerings in vernacular architecture and her further contributions as part of the faculty team in material culture studies.

Glenn Adamson, the Chipstone curator, continues to have a very beneficial impact on the program. His hands-on furniture course last semester was highly popular, and he continues to be an important liaison between UW-Madison, the Chipstone Foundation, and the Milwaukee Art Museum. Adamson and Jon Prown, director of the Chipstone Foundation, curated the new permanent exhibition of the Chipstone collection that is combined with the decorative arts holdings of the Milwaukee Art Museum. Their exhibitions at the

new Calatrava-designed museum have received national praise and we hope to be able to involve more students in these activities. We are very grateful to the Chipstone Foundation for lending splendid examples of American furniture to the Elvehjem.

Our successful workshop "Ritual(s) of Everyday Life: A Material Culture Workshop" continued last year. Activities included touring local exhibitions and private collections, even a photo-study of tailgating at UW football games. We concluded the year with a mini-session on outsider art with a screening of a local documentary, site tours, and a guest lecture by Terri Yoho of the Kohler Foundation. This workshop's funding, a Mellon grant from the Wisconsin Humanities Center, was also used to construct a website for our program which should be available in the fall (<http://materialcultureuw.wisc.edu>). Through the digital library for the decorative arts (<http://decorativearts.library.wisc.edu>) and the Chipstone site for virtual exhibitions and publications (<http://chipstone.org>), we will soon have an even stronger presence in cyberspace.

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## COLLABORATIONS WITH THE ELVEHJEM

2001-2002 was an exceptionally fruitful year for collaborations between the Department and the Elvehjem Museum of Art. Quitman Phillips and Nichole Bridges served their first terms on the Elvehjem Council as faculty and student representatives. Gail Geiger joined the Elvehjem Accessions Committee. Faculty and graduate students played significant roles in a number of exhibitions.

Art History faculty and students had primary responsibility for four exhibitions. In the fall, Gautama Vajracharya curated "Courtship in Indian Miniatures from the Watson Collection," and in the spring, Thomas Dale, along with Maria Saffiotti Dale of the Elvehjem, curated the loan exhibition, "Medieval Art from The Metropolitan Museum of Art." Also in the spring, a class of undergraduates and graduates working under Henry Drewal curated "Revealing Forms: African Art from the Elvehjem Collection." Most recently, Bob Cozzolino produced the exhibition and catalogue, "Dudley Huppler Drawings," which opened at the Elvehjem

in July. Vajracharya, Dale, and Cozzolino gave public lectures in connection with their exhibitions. Quitman Phillips also gave a lecture for "Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes" in the fall as well as a gallery talk for the Elvehjem Council. Glenn Adamson, curator of the Chipstone Foundation and adjunct faculty member, gave a lecture in support of "Contemporary Studio Case Furniture: The Inside Story" in the spring. Looking ahead, Bob Cozzolino is also curating the exhibition "With Friends: The Art and Lives of Gertrude Abercrombie, Sylvia Fein, Marshall Glasier, Dudley Huppler, Karl Priebe, and John Wilde, 1940-65" (tentative title), which will appear at the Elvehjem in Spring, 2004.

The Museum continued to be a critical resource for teaching and to provide students with employment opportunities in the art field. Art History graduate and undergraduate students who worked for the museum in 2001 were Sabrina Checkai, Calvin Eriksen, Lisa Hendrickson, Kimberly James, Mariah King, Keely Orgeman, Joann Skrypzak, Lee Spurgeon, Stacey Traunfeld, Adrienne Watson, and Katherine White.



## **VISUAL RESOURCES CURATOR, THOMAS J. GOMBAR**

If the Department has an MVP, it is Tom Gobar. His title, Curator of the Visual Resources Collection, covers only the tip of a vast iceberg. He and his student assistants manage and expand our slide collection, but he also sees to our space and equipment needs; works with faculty and staff to be sure they have appropriate computing capabilities; acts as technical trouble-shooter; serves on the Timetable Committee; and chairs the Instructional Technology and Space Committee.

Tom constantly manages miracles. In dealing with an ever-expanding variety of material, ranging today from ancient Greece to medieval Japan to modern West Africa, he has had to gain a striking breadth of knowledge to ensure that the image library is of the highest quality and rationality. On top of this, he now oversees the conversion of more and more of our slides to the digital format for web purposes and sets up and maintains all the department's websites with help from his student hourly staff.

In 1993, thanks especially to the hard work of Tom and Professor Nicholas Cahill, we won an Instructional Technology Grant to put image resources for students on the web and Tom oversaw its implementation, doing much of the work himself. Images accessible on the web have since become a standard part of most of our courses. They are greatly appreciated by our students and provide a resource for everyone on campus. The site has received a number of awards, and was listed by the *New York Times* as among the most useful sites for images and information on Art History (NYT, Jan. 14, 1999). That same year, with the cooperation of members of the Classics Department, we won an L&S Excellence in Undergraduate Education Grant to put Perseus, an outstanding digital resource for the study of Classical art, literature, and culture, on the campus network. Tom provided critical support in carrying out this project.

Over several years Tom spearheaded efforts to obtain funding to install equipment for projecting video, and later digital, images in one of our classrooms. Finally, in 1998, we won a grant to remodel Elvehjem L140 and install a video/data projector, video and DVD players, hookups for a laptop, and improved lighting and sound systems. This facility has been a tremendous boon to the faculty in the department, the Elvehjem Museum, and users from other departments. Tom shouldered



the responsibility for seeing the project through, devoting countless hours to consulting with vendors and craftspeople from Physical Plant. This last year, he led the efforts that secured a Teaching and Learning with Technology Grant from DoIT with a proposal entitled "A New Image Database for Art History Instruction." He was successful in securing the remodeling and upgrading of Rooms L166 and L170 in collaboration with the LVM.

Tom has also been selfless in sharing his expertise with those outside the department as much as the extreme demands on his time have allowed. In 1993, he served on the Coordinating Committee for a Campus Graphics Lab and participated in the Campus Network Conference at the Division of Information Technology. In 1994 he was a member of the Review Committee for the Gerald R. Bartell Award in the Arts, the Image Database Architecture Group (DoIT), and the Technology Focus Group (Arts Consortium). In 1995, he was a member of the Library Database Focus Group. Since 1996, departmental demands on his time have precluded his joining such formal groups on so regular a basis, but he has continued to provide advice and help to faculty and staff in various departments and units, including Art, Music, Afro-American Studies, German, the Florence Program, and the Helen Allen Textile Collection. In addition he has worked with individuals at the Milwaukee Art Museum, Vanderbilt University, College of St. Thomas (MN), and Florida International University. Tom also actively participates in national, professional organizations, particularly the Visual Resource Association, the College Art Association, and ARLS, the national library Association. Just last May, he helped the head of the Kohler Art Library host the Mid-West Visual Resources annual meeting in Madison.

"The Substance Beneath the Symbols: Lacquer in Japanese History." Anne Rose Kitagawa, Arthur M. Sackler Museum.

"Listening to Art: Visualizing the Verbal in Akan Royal Regalia." Doran Ross, Director Emeritus, Fowle Museum of Cultural History at UCLA.

"Qualis Artifex' Indeed: Nero's Golden House and the Neronian Architectural Revolution." Larry Ball, UW-Stevens Point.

"Imperial Gardens in Northern Song China: Spectacle, Ritual, and Social Relations." Stephen H. West, University of California-Berkeley.

"Gothic Sculpture in Ivory." Peter Barnet, Metropolitan Museum of Art.

"Eyes Agazin' on Modern and Contemporary Art by Africans (from Colonial Workshops & Academies to Postcolonial Ruptures.)" Freida High Wasikhongo Tesfagiorgis, UW-Madison.

"Freedom—Art's Most Noble Purpose." Dr. Mbulelo Vizikhungo Mzamane,

## IMPORTANT LECTURES, 2001-2002

Professor in Residence, UC-San Diego and former Vice-Chancellor and Rector, University of Fort Hare, South Africa.

"Art, Gender, and the Yoruba World: Oshun, the Seventeenth Odu." Rowland Abiodun, Amherst College.

"St. John the Divine: The Deified Evangelist in Medieval Art and Theology." Jeffrey Hamburger, Harvard University.

"The Art and Archaeology of Drinking: Evidence from an Athenian House." Kathleen Lynch, Truman State University.

### Departmental Colloquia:

Nancy Rose Marshall: "Nineteenth-Century Representations of Othello."

Amanda Flaata: "Propagators of Good Taste: The Rise of Neoclassicism under the Comte de Caylus and Wedgwood in Eighteenth-Century Europe."

Nichole Bridges: "Souvenir Standards and Aesthetic Integrity in a Carved Loango Tusk."

Jim Bryan: "Material Culture in Miniature: A Reexamination of Historic Dolls' Houses."

Shannen Hill: current research and writing.

### CANDIDATE LECTURES FOR THE AMERICANIST AND VISUAL CULTURE POSITIONS

"Ghost in the Machine: Charles Sheeler's River Rouge and the Image of Labor." Sharon Corwin

"The Art of Scratch': Wood Engraving and Picture-Writing in the 1880's." Michael Gaudio

"Transcendental Twaddle: Art and Saying Wittgenstein." Jan Estep

"Theatres of Self & Nation: Monticello and Peale's Museum." Ellen Fernandez-Sacco

"Modalities of Advertising: Transnational Feminism and Postmodern Art Activism." Laura Kuo

*We are grateful for varied support from the  
Brittingham Fund and collaborative  
departments and programs.*

## FACULTY NEWS (July 2001-June 2002)

**ANNA V. ANDRZEJEWSKI:** Completed her second year as Chipstone Visiting Assistant Professor in American Material Culture, working with students and other faculty on developing a curriculum in this area. Was hired to a tenure-track position in the department in American art history. Presented "Surveillance in the Architecture of Work, 1880-1950," at the 100th meeting of the Hagley Research Seminar in Art, Technology, and Society, at the Hagley Museum and Library in Wilmington, Delaware in December 2001; and "Imag(in)ing Resistance: Representations of Domestic Servants as Didactic Fiction in Victorian America" as part of the session "Resistance, Response, and Empowerment in Art" a paper at the 2002 CAA Conference; currently working this paper into an article. Co-chaired Education Roundtable at 2002 meeting of the Vernacular Architecture Forum in Williamsburg, Virginia. Over the summer, completed

a book manuscript based on her dissertation.

**BARBARA C. BUENGER:** Was on leave in Italy during the 2001-02 academic year. Taught in the Florence program in the Fall semester, and was in Perugia for the Spring semester, where she studied the Italian language and continued her research. Published "View from Florence," a short piece on her Florence experience, in the International Studies Program newsletter. "Das Italienbild der deutschen: Wilhelm Worringer und Max Beckmanns Bilder von Italien" will appear this year in a volume of papers for the 2001 Braunschweig symposium on Wilhelm Worringer, *Die Kunstgeschichte Wilhelm Worringers* (Munich: Wilhelm Fink Verlag). A short article on Beckmann's *Family Portrait of Heinrich George* (1937) will appear in the catalogue of the Beckmann retrospective that will be shown at Tate Modern and the Museum of Modern Art. Currently completing her book manuscript, "Max Beckmann in

Germany, 1904-1937," and an article and lecture for the Elvehjem Museum's Vienna exhibition planned for Spring 2003.

**NICHOLAS D. CAHILL:** Published *Household and City Organization at Olynthus* (Yale University Press, 2002). In connection with this, he also designed a web site with book and associated database and Geographical Information System, at [www.stoa.org/olynthus](http://www.stoa.org/olynthus). "Lydian Houses, Domestic Assemblages and Household Size" was published in *Near Eastern Archaeology* 2002. Gave a number of lectures, including "Recent Excavations at Sardis, City of Croesus" for the Archaeological Institute of America Lecture Series (Pittsburgh, Washington DC and University of Virginia Societies of the AIA) and "Lydian Houses at Sardis: Old and New Discoveries" at the Harvard Club, New York City, and the Department of Classics, Harvard University. Has in progress a monograph on Lydian houses at Sardis, to be published in the series *Archaeo-*

*logical Exploration of Sardis* (Harvard University Press).

**THOMAS E.A. DALE:** Published "Monsters, Corporeal Deformities and Phantasms in the Romanesque Cloister of St-Michel de Cuxa" in *Art Bulletin* 83, no. 3 (2001) and "La 'maniera greca' come modalità devozionale nella pittura murale romantica in Italia" in Nicholas Oikonomides, ed. *L'Ellenismo Italiota dal VII al XII secolo* (Venice: Istituto Ellenico, 2001). Presented "The Romanesque Nude as *Phantasia*: The Personification of Lust in Twelfth-Century Art," at the annual conference of the Medieval Association of the Midwest, "Narrative and Ritual in San Marco in Venice after 1204: The Agony in the Garden" at the International Congress on Medieval Studies, Kalamazoo MI, and "Romanesque Portrait Reliquaries and the Imprinted Likeness" at the International Medieval Congress, Leeds, UK. Gave a lecture at University of Northern Illinois at DeKalb on "The Monstrous and Deformed in the Romanesque Cloister of Saint-Michel-de-Cuxa" and two lectures related to the Elvehjem's exhibition "Medieval Art from the Metropolitan Museum of Art": "Medieval Metalwork as Personal Adornment and Spiritual Ornament" and "Beautiful and Monstrous Bodies: Sacred and Profane Love in Romanesque and Gothic Sculpture." Has in progress "Romanesque Corporealities: The Body as Image and Dissimilitude in European Art, ca. 1050-1215" (book manuscript); "The Monstrous and Deformed in Romanesque Sculpture" (commissioned essay for Conrad Rudolf, ed. *Romanesque and Gothic Art, Companions to Art History* [Oxford: Blackwell, 2003?]); "Byzantine Artefacts in Venetian Settings: The Ritual and Politics of Display at San Marco in the Thirteenth Century" (article.)

**HENRY J. DREWAL:** Published *Common Ties: Dots, Dashes, Beads, Beauty* (Madison, WI: Union Gallery); and "Crowning Glories: Hair, Head, Style, and Substance in Yoruba

Culture" in *Tenderheaded: A Comb-Bending Collection of Hair Stories*, eds. Juliette Harris and Pamela Johnson (New York: Simon & Schuster). Presented "The Visual and Cultural History of Mami Wata in the Afro-Atlantic World" at the UNESCO/Palmires Foundation International Conference on African Religions in the Americas, Rio, Brazil; and "Memory and Agency: The Arts of Afro-India," "Mami Wata: Visual History and Culture," and "Dealing with Racism in the Classroom and Beyond," at Transylvania University, Lexington, KY. Also presented "Visual Culture: Theories, Methods, Findings about the Visual History of Mami Wata" at the Fall Faculty Research Forum Visual Culture Workshop, held at the Pyle Center in October. Joined an interdisciplinary research team in documenting the masking, dance and music arts of the Afro-Panamaian Carnival in Portobelo. Delivered a talk on his Mami Wata arts project at the John Hope Franklin Center for Research at Duke University. Will be a fellow at the Institute for Research in the Humanities for the Fall semester of 2002.

**GAIL L. GEIGER:** Has in press "Fra Angelico, Motherhood, and the Dominican Collective Memory", for *Festschrift* in honor of Kurt W. Forster, to be issued by the Institut für Geschichte und Theorie der Architektur, Eth-Hönggerberg, Zürich, Switzerland. A version of this paper was also delivered to "Logos," UW-Madison in Spring 2002. Participated in the Mellon grant-sponsored Early Modern Studies group in February, where she presented on the topic of "Teaching Early Modern Genders." Has in progress "Art and Spirituality in Fifteenth-Century Florence: Fra Angelico and Dominican Reform at San Marco" (book manuscript); and a major project on "Black Africans in the Decorative Arts of seventeenth-century Venice: Andrea Brustolon's Suite of Furniture for Pietro Venier."

**JANE C. HUTCHISON:** Published "E.S., Master" and "Playing Cards, Master of" in *Medieval Germany: An*

*Encyclopedia*, John M. Jeep, ed. (New York, NY: Garland Publishing, 2001). Presented "Albrecht Dürer in Court" at the 2001 meeting of Print Council of America and at the Sixteenth-Century Studies Conference in Denver, CO. Chaired and organized the session, "Art in Northern Europe, 1350-1700," at the 2001 meeting of the Midwest Art History Society, for which she is treasurer. Has in progress research for two books: a history of late Gothic painting and graphics in Germany and a history of museums and collecting.

**NANCY ROSE MARSHALL:** Presented "'Fabrications': Replication in the Work of James Tissot" at the 2002 CAA Conference, as part of the session "Copies, Variations, Replicas in Nineteenth-Century Art." This paper will be published in a forthcoming volume of essays on this topic. Also presented "'Terni et Noir Comme Mon Visage': Light and Dark in French Images of Othello" at the Nineteenth-Century French Studies Symposium, Madison, WI and "'Rustic Seats Innumerable': Jane Austen and the Picturesque" as part of the Center for the Humanities festival, "Four Turbulent Decades: Jane Austen in Historical Context." Had accepted for publication "'A Genuinely American Painting': The Rise of *American Gothic*" in Tad Tuleja, ed., *The Masterpiece Effect: Studies in the Dynamic of a Western Canon*. Has in progress "Coloured Photographs of Vulgar Society": James Tissot and Victorian Visual Culture" (book manuscript) and "Home-Made: Domesticity and the Arts" (a book of essays co-edited with Jürgen Heinrichs), and an article on Victorian images of Othello.

**ANN SMART MARTIN:** Published "Magical, Mythical, Practical and Sublime: the Meanings and Uses of Ceramics in America" in *Ceramics in America*, vol. 1, no. 1 and "Early Stores" in *Lost Virginia: The Vanished Architectural Landscape*, ed. Bryan Clark Green, Calder Loth, and William M.S. Rasmussen, book to accompany exhibition at the Virginia

(continued on next page)

Historical Society, (Charlottesville, VA: Howell Press, 2001.) Presented “Tea Tables Turned Over: Social Practice and Consumer Demand in Pre-Revolutionary America” at “Furnishing the Eighteenth Century”, a conference sponsored by the UCLA Center for 17th- and 18th-Century Studies and the Getty Museum, and “‘A Passion for Rococo’: The Chippendale Style Then and Now” at Winterthur Museum’s Furniture Forum. Appointed to the advisory board for new journal, *Ceramics in America*. At UW-Madison, she led a discussion with Prof. Lynn Nyhart of History of Science on “What Makes an Object ‘Museum Worthy’? The Interface Between Personal and Public Collecting,” part of the 2001-02 UW-Madison Museum Worlds and Material Culture Mellon Workshops in the Humanities series. With the help of Anna Andrzejewski, she organized and facilitated readings and meetings of the 2001-2002 Mellon Workshop “Ritual(s) of Everyday Life: A Material Culture Workshop.”

**NARCISO G. MENOCAL:** Had accepted for publication “The Charnley House: An Architectural Embryo,” to be included in a volume on Frank Lloyd Wright’s Charnley House, Chicago, edited by the Society of Architectural Historians (approved for publication by University of Chicago Press) and “Poetry in the Republican Period”, to be included in the 2002 issue of *Herencia* (Journal of the Cuban National Heritage Society) marking the centenary of the Cuban Republic. Has in progress a book on Cuban nationalism in literature, painting, and architecture, 1825-1964.

**JULIA K. MURRAY:** Received a Hilldale Undergraduate/Faculty Research award with Matt Harris (Art Department and East Asian Languages and Literature; subject of research: the use of ancient kiln techniques in modern Chinese ceramics.) Published “The Childhood of Gods and Sages” in *Childhood in Chinese Art*, Ann Barrott Wicks, ed. (University of Hawaii Press, 2002);

“From Textbook to Testimonial: The *Di jian tu shuo/ Teikan zusetu* (The Emperor’s Mirror, An Illustrated Discussion) in China and Japan” in *Ars Orientalis* 31 (2001); “Portraits of Confucius: Icons and Iconoclasm,” in *Oriental Art* 47.3; and “The *Admonitions* Scroll and Didactic Images of Women in Early China” in *Oriental Art* 32 no. 6 (June 2001). Also published “Confucianism and Art” in the Grove Dictionary of Art (online version). Last August, conducted research in China for a project on a now-defunct shrine to Confucius, which took her to his hometown of Qufu, Shandong, to investigate original documents in the Kong Family Archives; as well as to the site itself, near Shanghai. Also working on a book on Chinese narrative illustration. Lastly, the two Chinese portrait paintings, hanging scrolls on silk depicting Manchu nobles associated with the Qing dynasty (1644-1911), whose loan Prof. Murray initiated from the Sackler Gallery (part of the Smithsonian Institution in Washington, D.C.) were displayed in the Elvehjem during the fall semester for use in two of her courses.

**QUITMAN E. PHILLIPS:** Served his first year as chair of the department. Was awarded funding by the Center for the Humanities for his Mellon Workshop proposal, “Imagining the Afterlife,” for the academic year 2002-03. Had accepted for publication “Saving the Elite: the Jōfukuji Version of the Ten Kings” in *Ars Orientalis* 2003. Gave a talk for the Elvehjem Council on the exhibitions, “Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes” and “Chōnin”, and presented a lecture at the Elvehjem, entitled “Symbol and Surface: Painting and Craft Decoration in Edo, Japan.” Article, “Afterward: Reflections on ‘Classicism’ in the Early Edo Period,” was requested for a volume titled *Classicism in the Early Edo Period*, and submitted for publication. Has in progress “The Material Culture of Yakushu”, chapter requested for a volume titled *What’s the Use of Art: Situating Asian “Art Objects” in Ritual,*

*Performance, and the Everyday*; and is working on a volume of the proposed *Cambridge History of Japanese Art* (Vol. 2), for which he will serve as editor and contribute a chapter on popular Buddhist art.

## Emeritus Faculty

**JAMES DENNIS** continues his research on Robert Koehler’s premier painting *The Strike* (1886), tracking down its exhibition and reception from year to year, from its first appearance at the National Academy of Design, New York, to its ownership today by the German Historical Museum, Berlin. Last February he presented a paper on the subject to a faculty seminar of the history department at Loyola University, Chicago. The second edition of his latest book, *Renegade Regionalists, The Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry*, University of Wisconsin Press, has been well received. He was invited to write two essays, one on Grant Wood and the other on Regionalism for the new *Encyclopedia of the Midwest*, sponsored by The Institute of Collaborative Research and Public Humanities at The Ohio State University. He also continues to maintain and lead tours through his house, The First Jacobs House, 1937, designed by Frank Lloyd Wright. Last January he purchased a second house in Quedlinburg, Germany, a half-timbered structure dating from 1560. In August he will go there for four months to supervise its rehabilitation.

**ROBERT BEETEM:** Continues to work on his Cézanne study and to enjoy his return to the Bay Area.

**FRANK HORLBECK:** Continues to travel widely and add to his outstanding photographic archive for art and architecture.

## Adjunct Faculty

**GLENN ADAMSON:** Curated or helped curate two shows at the Milwaukee Art Museum, “If These



Pots Could Talk: Collecting 2,000 Years of British Pottery” and “The Red Thread: Sources of Inspiration in Contemporary Fiber Art.” Has also been working on a large exhibition for MAM next year, entitled “Industrial Strength Design: How Brooks Stevens Shaped Your World.” The show he helped curate at Yale, “Woodturning in North America Since 1930,” was at the Minneapolis Institute of Arts and is now at the Renwick Gallery of the Smithsonian, and will go to the Yale University Art Gallery this fall. Has published articles in *American Craft*, *American Furniture*, *Woodwork*, and *Furniture Studio*.

**DAN FULLER:** Attended a silent film conference, the Giornate del Cinema Muto, in Sacile, Italy in October 2001. Was production supervisor for nine short B&W 35mm films with live musical accompaniment.

**GAUTAMA VAJRACHARYA:** Completed *Auspicious Sight: Link between Classical Art and Indian Miniature Painting as Reflected in the Jane Werner Watson Collection* (in press). Contributed to *Desire and Devotion: Art from India, Nepal, and Tibet*, ed. by Pratapaditya Pal Baltimore (The Walter Art Museums, 2001). Had accepted for publication, “Atmospheric Gestation: Deciphering Ajanta Ceiling Painting and Other Related Works (two parts)” in *Marg*, December 2003; “Crown Jewel of Nepalese Painting: Discovery of a Masterpiece,” *Orientations*, March 2003). Contributed to *Himalayas: An Aesthetic Adventure*, edited by Pratapaditya Pal (in press).

**HONORARY FELLOW STEVEN ORSO:** Gave a lecture at Southern Methodist University in Dallas, TX on “The Primacy of Toledo: Cardinal Bernardo de Sandoval y Rojas and the Chapel of Our Lady of the Sagrario.” In recognition of his contributions to scholarship on the history of Spanish art, he was unanimously elected by the trustees of the Hispanic Society of America as an Honorary Associate of the Society.

## STUDENT NEWS

### UNDERGRADUATE:

#### Graduating Seniors:

(summer 2001 - spring 2002)

[D=Graduated With Distinction; H=Honors]

Emily Baer, Suzanne Bauman (D), Anna Bleeker, Ellen Brown (D), Abigail Cermak, Sabrina Checkai, Shannon Cleary, Dusty Darley, Alison Dichter, Jessica Forer, Katie Friedman, Mary Gallant, Lisa Guido (H,D), Maggie Hamm, Erin Hammeke, Jeremy Happel, Jennifer Harris, Fiona Hay, Kelley Hulke, Margaret Iliff (D), Karen Jacob, Jaime Jakubowski, Phoebe Kweton, Gretchen Metzler, Kevin Neal, Chi Que Phung, Kristin Pollock, Joanna Reynolds, Kristin Salkowski, Nicholas Sander, Rachel Schamber, Andrew Schwartz, Rebecca Strauss, Kathryn Tomlinson, Stacey Traunfeld, Laura Valente, Ann Vedder, Samuel Vinz, Sarah Wagner, Holly Wetzel, Shayne Wulbert

### NEWS:

**NINA BRANTLEY** - presented her Honors Thesis, “Jacques-Louis David’s *Coronation of Josephine*.”

**LISA GUIDO** - presented her Honors Thesis, “Religious Images as Civic Symbols in 17th-Century Italy: The Case of the Madonna of Montenero.” She was offered and accepted an eleven-month internship in Academic and Adult Programming at the Dallas Museum of Art.

**LORI LUKOWSKI** - won an Excellence In Leadership Award (formerly Student Leader of the Month) for the spring semester of 2002.

**KEELY ORGEMAN** - accepted a summer internship at the Smithsonian American Art Museum, in their Research and Scholars Department.

**HOLLY WETZEL** - received the

Peggy Guggenheim internship in Venice, Italy for October through November of 2002.

### GRADUATE:

#### M.A. Candidates:

Margot Baxter, Alexis Dyszel, Calvin Eriksen, Jacob Esselstrom, Ryan Grover, Daryl Harrison, Lisa Hendrickson, Kimberly James, Kevin Krapf, Jung-gu Ryu, Adrienne Watson, Katherine White

#### M.A. Degrees Awarded:

BRIDGES, Nichole (5/15/02), “Souvenir Standards and Aesthetic Integrity in a Carved Loango Tusk”, Drewal\*, Marshall

FLAATA, Amanda (8/17/01), “Ancient Greek Household Cult: The Ritual Topography of Olynthus”, Cahill\*, Phillips

PARK, Sanghyun (8/17/01), “The Meaning of Death in War Memorials”, Buenger\*, Phillips

#### Ph.D. Candidates:

Paul Bacon, James Bryan, Nichole Bridges, Brian Bubenzer, Laurentia Cincoski, Robert Cozzolino, Amanda Flaata, Kirsten Gilderhus, Anne Grevstad-Nordbrock, Shannen Hill, Elizabeth Hooper-Lane, Yun-Ju Michelle Huang, Linda James, Saadia Lawton, Catherine Louis, Paul Mason, Kimberly Miller, Laura Mueller, Amy Ortiz-Holmes, Michelle Paluch-Mishur, Jae-suk Park, Soo Yeon Park, Vanessa Rousseau, Joann Skrypzak, Janet Lee Spurgeon, Shad Wenzlaff

#### Ph.D. Degrees Awarded:

CAMPBELL, BOLAJI V. (8/17/01), “Yoruba Shrine Painting Traditions: Color, Cosmos, Process and Aesthetics” (Drewal)

#### Dissertations in Progress:

(continued on next page)

### **Northern:**

BACON, PAUL, "A Mirror for Princes: Frederick the Wise and Art Patronage at the Electoral Saxon Court 1486-1525" (Hutchison)

CINCOSKI, LAURENTIA, "17th-Century Dutch Still Life Painter Maria van Oosterwyck" (Hutchison)

PARK, SOO-YEON, "Crucifixion with the Virgin Mary and Saint John" (Hutchison)

### **Modern:**

COZZOLINO, ROBERT T. "Every Picture Should Be A Prayer: A Critical Study of Ivan Albright" (Buenger)

GILDERHUS, KIRSTEN ELOISE, "Karl Hubbuch: Drawings and Graphic Works, 1927-1930" (Buenger)

GREVSTAD-NORDBROCK, ANNE, "Ilse Bing in Frankfurt and Paris: Inter-War Photography of Modern Architecture and the City" (Buenger)

PALUCH-MISHUR, MICHELLE, "The Mutable Perspectives of Flight: Futurist Aeropittura Under Italian Fascism and the 'Golden Age' of Aviation" (Buenger)

SKRYPZAK, JOANN, "Sporting Modernity: German Artists and the Athletic Body, 1918-1945" (Buenger)

### **Material Culture:**

BRYAN, JAMES E. III, "Historic Dolls' Houses as Material Culture" (Martin)

### **Pre-1945 North American and South American Art:**

MASON, PAUL, "The Light of Progress: Electric Light at Chicago's 1933-34 Century of Progress International Exposition. A Symbol of American Modernity" (Menocal)

### **Post-1945 North American, South American, and European Art:**

BUBENZER, BRIAN, "The Reeval-

uation of H.H. Richardson in Contemporary American Scholarship" (Menocal)

### **Asian:**

HUANG, YUN-JU MICHELLE, "Dunhuang Cave #446, the Embodiment of Hua-yen Buddhism" (Murray)

PARK, JAE-SUK, "The Rustic Image and Cult of Su Shi: 'Su Shi Wearing Bamboo Hat and Clogs'" (Murray)

SPURGEON, JANET LEE, "Constructing the Classical Japanese Past: History Paintings of the Meiji Period" (Phillips)

### **African:**

HILL, SHANNEN L., "Changing Legacies of Bantu Stephen Biko and Black Consciousness in South African Visual Culture" (Drewal)

MILLER, KIMBERLY ANNE, "Women, Violence, and Visual Representation in the Recent History of South Africa" (Drewal)

### **NEWS:**

#### **Awards and Internships:**

**JIM BRYAN** - received a grant to attend the 2002 annual conference of the Vernacular Architecture Forum in Williamsburg VA.

**BOB COZZOLINO** - was recipient of an L&S Teaching Fellowship for 2001-02, and was also awarded a Vilas Travel Fellowship for 2001-02.

**CALVIN ERIKSEN** - was awarded a FLAS for academic year 2002-03

**AMANDA FLAATA** - received the Margaret Davidson Schorger Fellowship for summer 2002 to attend the Archaeology of San Vincenzo al Volturno Program in Italy.

**RYAN GROVER** - received a one-year Lois F. McNeil Curatorial Internship at Winterthur Museum in

Delaware.

**ELIZABETH HOOPER-LANE** - was awarded a Presenters Fellowship for the 2002 Annual Meeting of the Vernacular Architecture Foundation (VAF) in Williamsburg, VA. Her paper was entitled "The 'Victory Home' as Propaganda Tool: House Beautiful during and after World War II."

**MICHELLE HUANG** - was awarded a Vilas Travel Fellowship for 2001-02.

**MICHELLE PALUCH-MISHUR** - received the University Fellowship for Dissertators for 2002-03.

**JOANN SKRYPZAK** - was the first recipient of the Dana-Allen Dissertation Fellowship at the Institute for Research in the Humanities, for the academic year 2002-03.

**LEE SPURGEON** - received a Foreign Language Area Studies (FLAS) award for language study in Summer 2002.

### **Douglas Schewe Award:**

The department's "Douglas Schewe Award" for best graduate paper of 2001 was won by **Lee Spurgeon**. Her paper was titled "Beyond the Institution: Hagiography and the Illustrated Life of Ippen."

### **Papers, Lectures, Publications:**

**NICHOLE BRIDGES** - presented "Souvenir Standards and Aesthetic Integrity in A Carved Loango Tusk," at the 2002 Graduate Student Seminar at the Art Institute of Chicago.

**JIM BRYAN** - was invited to visit the U. of North Carolina-Greensboro to speak on his dissertation topic, the material culture of dolls' houses.

**LAURENTIA CINCOSKI** - presented "Maria van Oosterwyck: Sifting Fact from Fiction," at the Midwest Art History Society meeting in Milwaukee, session "Art in Northern Europe 1350-1700."

**BOB COZZOLINO** - (see also article on page 4) gave a lecture in January on "John Wilde's War Sketchbook" to the University League Art Appreciation Interest Group. Presented paper, "Andy Warhol's Morality of Mortality: Religious Implications of the Death and Disasters Series," at the Midwest Art History Society Conference in Milwaukee, Contemporary Session, "Matters of Faith in Contemporary Art II: Navigating Religious Imagery." He is reviewing "Salutations 1995," the new artist-book collaboration by Walter Hamady and John Wilde for the Spring issue of *The Wisconsin Academy Review*. His essay "'Myself During the War': John Wilde's World War II Sketchbook," will appear in the forthcoming volume of the *Elvehjem Museum of Art Bulletin* (2002). In addition, he is working on an exhibition to open in Spring 2003 in the Porter Butts and Class of 1925 Galleries at the Union, selecting work in the Union collection acquired between 1930 and 1965.

**CALVIN ERIKSEN** - presented "The Architecture of Deification: Hideyoshi and the Development of *gongen zukuri*," at the Harvard Graduate Student Conference for Japanese Studies on March 16th.

**RYAN GROVER** - presented "What is to be done with these Candles? Eighteenth Century Responses," at the Winterthur Museum in Delaware as part of Furniture Forum 2002.

**LEE SPURGEON** - presented "Kobayashi Kiyochika and Scientific Landscape in the Early Meiji Period," at the Harvard East Asian Graduate Symposium.

## ALUMNI/AE NEWS:

**AMANDA CAULDWELL** (B.A. '89) - is the executive director of the NIAD Art Center (National Institute of Art & Disabilities) in Richmond, CA, just a few miles north of Berkeley.

**SARAH CLOUD** (M.A. '00) - received a Frances A. Kinnicutt travel grant from the Worcester Museum.

**TERRY DEVOE** (B.A. '99) - completed her M.A. at the University of North Carolina at Chapel Hill and is currently the assistant program manager at World View, an international program for educators at the UNC. She has also been volunteering with the Southeastern College Art Conference since March 2001.

**KRIS DONOVAN** (B.A. '96) - is Assistant Curator for the Visual Resources Collection in the Department of Art History at the University of California, Santa Barbara. She recently completed her Master's degree in library and information science at the University of Washington.

**VIVIEN GREEN FRYD** (Ph.D. '84) - is an Associate Professor at Vanderbilt University, where she has taught since 1985. Her recent publications include: *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815-1860* (New Haven: Yale University Press, 1992; reprint in paperback, Athens: Ohio University Press, 2000) and *Georgia O'Keeffe and Edward Hopper: Art and the Crisis of Marriage* (Chicago: University of Chicago Press, 2002). Other publications include the articles "Shifting Power Relations: Edward Hopper's *Girly Show*" in *American Art* 14 (Summer 2000), and "Georgia O'Keeffe's Radiator Building: Gender, Sexuality, and Urban Imagery," *Winterthur Portfolio* 35 (Winter 2001), and catalogue entries (Winslow Homer, Childe Hassam, Thomas Hart Benton, Isabel Bishop, Hiram Powers, and Chuncy B. Ives) in *An Enduring*

*Legacy: Art of the Americas from Nashville Collections* (Nashville: Frist Center for the Visual Arts, 2001).

**ROCK HUSHKA** (M.A. '94) - is associate curator of the Tacoma Art Museum. This summer, he curated a small Bill Viola exhibition, and an exhibition of 1980s computer-assisted prints by Northwest artists. He has been busy organizing a major exhibition of contemporary landscape art based on the 200-year commemoration of the Lewis and Clark expedition for 2004.

**BROOKE SCULL-MCWILLIAMS** (B.A. '01) - worked as an intern for three months last summer at the Guggenheim in Venice, subsequently doing some work in the biennale. She is now living in Chicago, working as a legal advocate at a domestic violence shelter. She is considering pursuing a Ph.D. in art history (contemporary) or going to law school to work in non-profit law for battered women.

**BROOKE MULVANEY** (B.A. '99) - was accepted to the State University of New York at Stony Brook, and received a full tuition scholarship for two years.

**R. STEPHEN SENNOTT** (B.A. '78, M.A. '84) - was author for a volume of the *Buildings of the United States* series, *Buildings of Illinois*, and has been appointed Assistant Dean for Academic Affairs in the College of Architecture at the Illinois Institute of Technology. In addition to his new duties as an administrator, he also teaches the history of architecture in IIT's Master of Architecture graduate program.

**WAYNE SAYLES** (M.A. '86) - is working on exhibition catalogue for Ball State Art Museum, *Ancient Coins*. His current work in progress is a history of the city of Anazarbus in Cilicia (modern day Turkey), an analysis of narratives on coins.

**TANYA TIFFANY** (B.A. '95) - received a two-year Haakon Fellowship from Southern Methodist University.

*(JILL CASID, CONTINUED FROM PAGE 1)*

as designated others within Europe. As she is completing this project, she will also serve as editor of a reader to be titled, "Visual Transculture," which will include case studies and theoretical essays related to intercultural contact, diffusion, and hybridization from seventeenth-century Baroque cathedrals in Latin America to contemporary art production and debates around world art. We warmly welcome this direction in her work because of our department's strengths in international area studies and commitment to cross-cultural research.

Professor Casid also brings another dimension to campus. She is a practicing artist working in collaboration with Dr. María DeGuzmán (Assistant Professor of Latina/o Literatures and Cultures, Department of English, The University of North Carolina at Chapel Hill) as the partnership SPIR to produce works of conceptual photography.

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*(ANNA ANDRZEJEWSKI, CONTINUED FROM PAGE 1)*

post offices to Victorian houses to religious camp meetings) as a means of broadening our understanding of surveillance as a defining feature of modernist culture. She gave a paper at the 2002 Meeting of the College Art Association that examined paintings and popular

illustrations of domestic servants rebelling against their mistresses' gazes. She argued that these representations prompted middle- and upper-class female viewers to reflect upon their own household management, particularly by reminding them of the importance of properly superintending their households to minimize servants' transgressions. This paper will form the basis of a larger study that explores domestic genre paintings and other images of Victorian interiors in relation to competing ideologies and cultural debates about women's complex roles in late nineteenth- and early twentieth-century America. Professor Andrzejewski also has a long-standing interest in twentieth-century art. She is currently working with Bob Cozzolino, one of our Ph.D. candidates, on a proposal for an upcoming CAA session addressing the recent surge of scholarship on American modernism and how it has redefined the way we see the larger history of American art and of "modern art" more broadly defined.

On a personal note, Professor Andrzejewski is very happy to be able to call Wisconsin "home." She and her husband, Matt (who works in the Departments of Psychology and Psychiatry at UW), have enjoyed getting to know some of her relatives from Milwaukee during the past two years, and they are eagerly looking forward to the birth of their first child this fall.



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